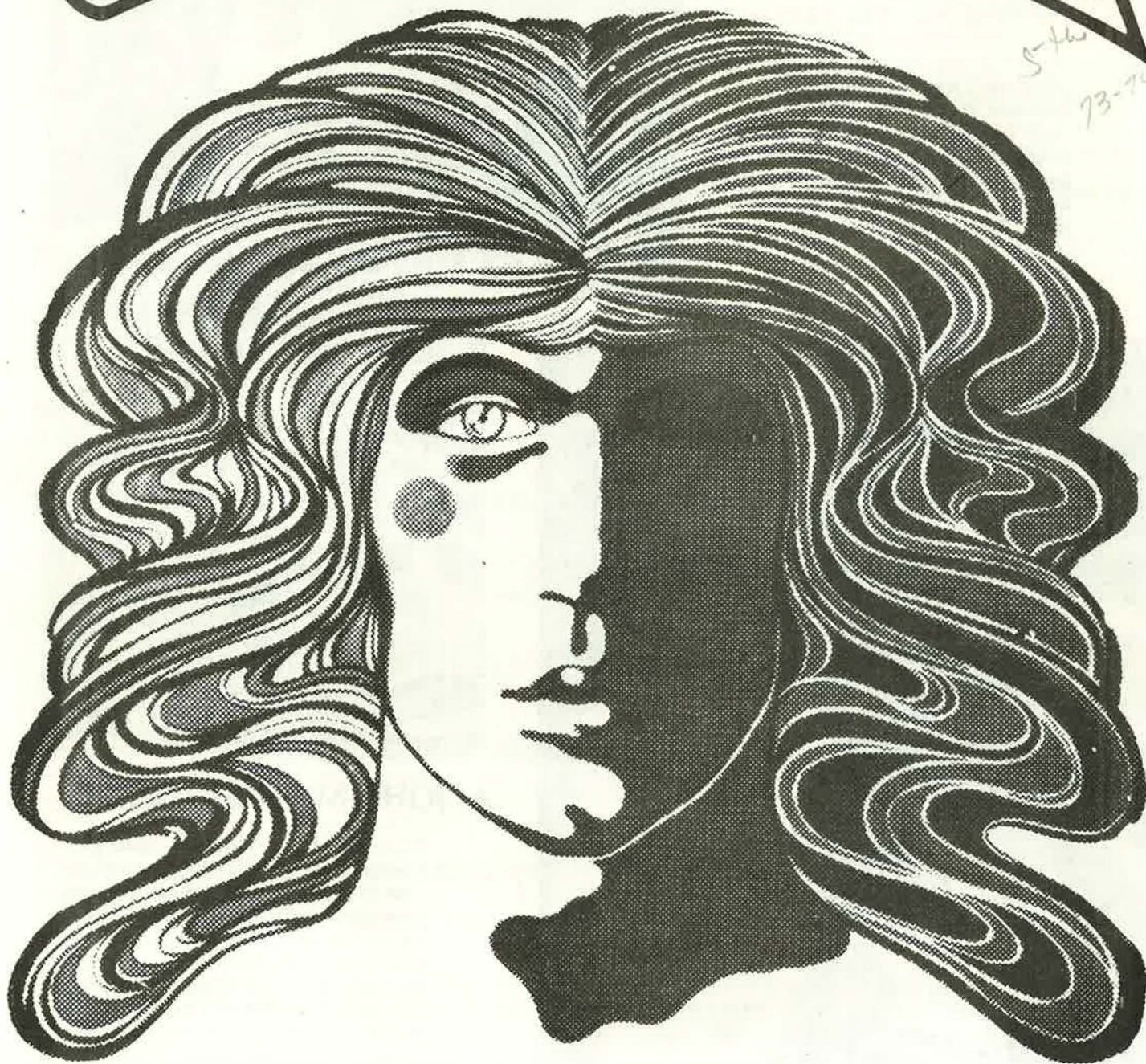


GODSPELL



THEATRE 3

STEPHEN SCHWARTZ ♦

The 26 year old composer of GODSPELL's words and music is a native of Long Island, an alumnus of the preparatory division of the Juilliard School of Music and Carnegie-Mellon (where he received a BFA in Drama), and the creator of music which has recently been called "brilliant," "marvelous," and "everything show music should be... fun, rousing, tuneful, infectious." One of those who was impressed by Schwartz's talent was Leonard Bernstein, who commissioned the young lyricist to create the lyrics for his "Mass." Since GODSPELL, Stephen Schwartz has written the music and lyrics for PIPPIN and is now working on another Broadway musical, SISTER, to star Angela Lansbury.



♦ JOHN-MICHAEL TEBELAK

The career of the 25 year old creator and director of GODSPELL began when he "walked into a theatre at the age of 9 and stayed there." For Tebelak, GODSPELL was his first brush with the milieu of New York theatre, but by no means his first theatrical venture. A veteran of summer and regional theatre, he began work on GODSPELL as a master's thesis at Carnegie-Mellon University (where he first met composer Schwartz). In 1971 he won the Drama Desk Award for Most Promising Director. Two years ago, he returned to his native Ohio to become associate director of the Theatre in the Park in Cincinnati.

QUOTING THE CRITICS.. From New York:

GODSPELL is the brightest, happiest, most imaginative off-Broadway musical in several years. The show's success is due to its refreshing optimism and its sparkling youthfulness.

—Craig Zadan
AFTER DARK

It is stupendous. Utterly captivating. An ingenious work that I think really has no comparison.

—John Schubeck
ABC-TV

It's not childishness. It's childlikeness. Child-ness, of the best part of children: energy, gaiety, honesty, spirit. And irreverence. Which in this case is quite the opposite of blasphemy, for GODSPELL is a work that believes in God—and people—and possibility.

—Jerry Tallmer
NEW YORK Post

A touching, resourceful celebration of theatre itself... I cannot imagine the hardest-shell churchgoer taking offense when there is so much joy at hand.

—Edith Oliver
The NEW YORKER

And from around the world:

GODSPELL rattles the soul like a tambourine. In preparing the way of the Lord, it does more for the Bible than Cecil B. DeMille. The tone is totally reverent.

—Kevin Kelly
Boston

The total effect is to suggest that the worst thing about Christianity is that enough people have never practiced it.

—Peter Bellamy
Cleveland

GODSPELL is an exuberant, fast-moving and witty treatment of parables from St. Matthew's Gospel. The humor is simple and fresh.

—Margaret Coffey
Australia

This is an inspirational show, brimming with the joy of life, not protesting a thing, just of the goodness of this earth.

—William Leonard
Chicago

GODSPELL has the cool, fresh air of a sunny May morning.

—Richard L. Coe
Washington

Simply from the standpoint of enjoyment, GODSPELL is enthralling. Indeed, it is what I would call perfect entertainment because it is sewn together with crisp wit, dazzling color, creative ingredients, originality, and imaginative humor.

—Don Wallis
Baltimore

GODSPELL is highly original. It does not dramatize the story of Christ. That, after all, has been done before, often with jawbreaking dullness. It tells us—and this is one of the most remarkable things about it—not what was done to Christ, nor even what Christ did, but what Christ meant.

—Harold Hobson
London

Imagine a circus, a happening and a religious service combined into a whooping celebration and you can get an idea of the GODSPELL experience. It excites, amuses and entertains with beguiling charm that often borders on youthful naivete. Audiences can't help but leave invigorated and humming.

—Chris Curcio
San Francisco

GODSPELL

GODSPELL

Conceived and Originally
Directed by
JOHN-MICHAEL TEBELAK

Music and New Lyrics
by
STEPHEN SCHWARTZ

Originally Produced on the New York Stage by
Edgar Lansbury / Stuart Duncan / Joseph Beruh

This performance is presented through special arrangement with THEATRE MAXIMUS, A DIVISION OF MUSIC MAXIMUS,
1650 Broadway, New York, N.Y. 10019.

THE CAST:

Virginia Caddell

Sally Cole ✓

Charles A. Escamilla ✓

Randy Hurst

Catherine Johnson ✓

Lawrence Leonard

Billie Marlon

Diane McKelvy

Shari Melde ✓

Mindy Murphy

Brenda Pinter ✓

Marilyn Pyeatt

Diana Richards

Buddy Rose

Emily Spruiel

Stephen Tobolowsky ✓

Gary Turner

Marcus Watson

Larry Whitcher ✓

Suzi Young

THE MUSICIANS:

Janice Kelley Keyboards

Paul Alexander ✓ Conga drum Jerry Escamilla Percussion

Jack Barton Bass guitar Steve Flach ✓ Lead guitar

THE MUSICAL NUMBERS:

Act I

Prepare Ye Larry and Clowns

Save the People Stephen and Clowns

Day by Day Emily* and Clowns (Buddy on guitar)

Learn Your Lessons Well Billie

Learn Your Lessons Well (reprise) Catherine

Bless the Lord Mindy and Clowns

All for the Best Stephen, Gary and Clowns (Stephen on uke)

All Good Gifts Diana and Clowns (Diane on recorder, Buddy on guitar)

Light of the World Buddy, Suzi, Catherine, Lawrence and Clowns

Act II

Learn Your Lessons Well (reprise) Buddy

Turn Back, O Man Catherine, Stephen and Clowns (Stephen on guitar)

Alas for You Stephen

*By My Side*** Diane, Shari, Catherine, Suzi, Mindy (Diane and Buddy on guitars)

We Beseech Thee Larry and Clowns

Day by Day (reprise) Randy and Clowns, (Buddy on guitar)

On the Willows Randy, Buddy, Larry, Lawrence (Buddy on guitar)

Finale Stephen and Clowns

*Emily alternates with Diana on "Day by Day."

**"By My Side" was written by Peggy Gordon (music) and Jay Hamburger (lyrics).

NOTES FROM THE DIRECTOR:

Our cast and myself have endeavored to bring you our super dream of Christ. Each individual mind connected with the other to form a unity. In "Godspell" it is not the director or the actor but the naive, sacred dream of theatre which is the driving force. The theatre is a sacred place in a time when so many are brought together for a purpose which we believe to be right. We cannot help but bend a little and in our mistakes hope we have created for the individual mind of the audience an action which is as dear to them as it has been for us.

No one knows but the actor how difficult it is to produce a play. This being our offering, we beg you to forgive your neighbor in this holy place called the theatre. On a lighter note, we have tried and sweated. Christ gives us the pizzazz to pull this night off. The cast is the thing. We are joyous to offer something old, something new, many things borrowed and, if you will look carefully, we have learned through this production to love the audience as we love ourselves. So long, and prepare yourself for an exceedingly good time.

P.S. And all thanks to my friend Steve Tobolowsky for creating a Christ that is the lamb of God and all the hopes of natural and real men.

Wait a minute—let's hear it for the musicians—yea! yea! yea!

Brought to you by the magical, musical team of Brockette and O'Dwyer who are full of good beans.

hubba hubba hubba

STAFF FOR "GODSPELL"

Co-directors and Choreographers Larry O'Dwyer and Gary Brockette ✓

Set Coordination Woody Pyeatt, Jr., in association with Jac Alder ✓

Costume designer Patty Greer ✓

Lighting designer Joan Eckles ✓

Musical director Janice Kelley ✓

Stage Manager Fancy Goode Knight ✓

SUMMER STAFF AT THEATRE THREE

Administrative Associate Tom Wilkerson

Apprentices Davina Grace Hill

THEATRE THREE THANKS TO... Kim Stone

★The Saracen Apartments for Rehearsal space. LuAnn Gary

★Gus Escamilla for musical assistance. Brian Reagle

★Andy Hanson for photography.

★Ralph Huddleston for assistance with the trapeze.

★Lenore Naxon for rehearsal assistance.

★And tardy thanks to The Plant Plant, for the plants used in "Boys in the Band," and to Kimberly Webb.

CREWS FOR "GODSPELL"

Tech Crew: Davina Grace Hill, Kim Stone, LuAnn Gary, Brian Reagle, Candy Victory, Gloria Crowder, Lynn Morris.

Prop Crew: Charles A. Escamilla, Jerry Escamilla, Fancy Goode Knight, Lenore Naxon.

Stage Crew: Fancy Goode Knight, Linda Slankard.

Light Console: Ann Hadley.

Costume Crew: Bill Austin, Donna Adams, Carlos Marquez, Lenore Naxon, Candy Victory, Nita Greer, Karen Forrester, Sheila Lewis, Sara Colston.

THEATRE THREE STAFF

Founding Director	Norma Young
Managing Director	Jac Alder
Associate Director	Larry O'Dwyer
Assistant to the Directors	Donna Adams
Box Office Manager and Hostess	Minda Lynn
Co-Manager, Box Office	Marianne Hammock
Production Stage Manager	Charles Escamilla
Technical Director	Woody Pyeatt, Jr.
Group Sales and Educators' Liaison	Jim Prichard
House Manager	Lynn Morris
Head Usher	Brenda Pinter
House Assistant	Gloria Crowder

STAFF ACTORS: Donna Adams, Jac Alder, Sharon Bunn, Dick Hooser, Fancy Goode Knight, Larry O'Dwyer, Jim Prichard and Norma Young

ABOUT THE ACTORS:

Virginia Caddell is making her third appearance at Theatre Three in "Godspell." Previous appearances here include Cecily in "The Importance of Being Earnest" and several roles in the season's opening show, "Canterbury Tales." Prior to her first appearance at Theatre Three, she studied at Cherwell School in Oxford, England.

Sally Cole first appeared on the Theatre Three stage in "Canterbury Tales," making a brief but memorable entrance as Carmen Miranda. Elsewhere, her credits include leading roles in "Dark of the Moon" and "Inherit the Wind."

Charles A. Escamilla is currently on Theatre Three's staff as the Production Stage Manager, but is appearing onstage for "Godspell." His association with Theatre Three began in the summer of 1972 as an apprentice and appeared as Carlos in "The Me Nobody Knows." He is a graduate of St. Edward's University in Austin.

Randy Hurst is making his fifth appearance on the Theatre Three stage in less than two years. This season he appeared in "Canterbury Tales" and "Scuba Duba." He is also a talented and popular night club singer who has appeared in a number of Dallas night clubs and restaurants.

Catherine Johnson has played such roles as Rosalie in "Oh Dad, Poor Dad . . .," Martha in "Who's Afraid of Virginia Woolf?" and the Nurse in "Medea." Her most recent appearance at Theatre Three was as Georgette in the 1972 production of "The School for Wives."

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Karoly Godo, owner

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Larry Whitcher is a favorite of Theatre Three audiences, where he has appeared in "Ruddigore," "Company," "Anything Goes," "The Boy Friend," and many other musicals. As a touring performer, he has appeared in "The King and I," "Kiss Me Kate" and "South Pacific."

Suzi Young recently debuted at Theatre Three in "Ruddigore." With experience in opera, musical comedy and night club revues, she is a thoroughly experienced vocal performer. Her ambition is to some day play the role of Sally Bowles in "Cabaret."

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Lawrence Leonard is debuting at Theatre Three in "Godspell." Previous experience includes roles in "The Fantasticks" and "The Rivals." For the last two summers, he worked as an entertainer at Six Flags over Texas.

Billie Marlon is making her second appearance at Theatre Three, her debut being in "Canterbury Tales." She has toured California and Arizona with the New Mime Review. Her film credits include roles in "Phantom of the Fillmore" and "Little Faus and Big Halsey."

Diane McKelvy is a graduating senior at the University of Texas at Arlington, where she has appeared in such productions as "South Pacific" and "J. B." This show marks her first production at Theatre Three.

Shari Melde has been associated with Theatre Three for a number of years. She has appeared in "Nobody Loves an Albatross," "A Funny Thing Happened on the Way to the Forum," and "Company." She has also appeared in the soon-to-be-released film "The Stroke of Murder."

Mindy Murphy is a drama major at UTA, where she has appeared in "You're a Good Man, Charlie Brown," "Medea," and "The Madwoman of Chaillot." She has previously appeared at Theatre Three in "Canterbury Tales."

Brenda Pinter is the youngest member of the "Godspell" cast. A junior at Skyline High School, she recently appeared there in "Harvey." But she is no stranger to Theatre Three, having served as head usher here most of this season. Her previous appearance on the Theatre Three stage was in "Jack and the Beanstalk."

Marilyn Pyeatt most recently appeared in the Theatre Three production of "Ruddigore," but her affiliation with the theatre goes back to the first show at the Quadrangle, "The Venetian Twins." She has also served Theatre Three as a production associate on numerous occasions.

Diana Richards has made two prior appearances with Theatre Three, in last year's "Company" and in "The Me Nobody Knows." She is currently studying voice at North Texas State University. She has also appeared as a featured vocalist in several Dallas restaurants.

Buddy Rose is making his first appearance at Theatre Three. He is currently a drama major at UTA, and also appears in a rock gospel group. College credits include roles in "Viet Rock," "The Serpent" and "Madwoman of Chaillot."

Emily Spruiel is a recent high school graduate who plans to attend NTSU in the fall, majoring in theatre arts. An award-winning actress in high school, she is making her debut at Theatre Three. Among her credits she lists the role of Bloody Mary in "South Pacific."

Stephen Tobolowsky first appeared in a major production at Theatre Three a year ago as Fabrice in the American premiere of Anouilh's "Ornifle." Since then, his appearances in "Canterbury Tales," "Scuba Duba," and "The Importance of Being Earnest" have made him a familiar face to Theatre Three audiences. He holds a BFA in theatre from SMU.

Gary Turner, trained in dance since the age of four, has taught dancing in addition to a continuous performing career including major roles in "Gypsy," "She Loves Me" and "Kismet." His first assignment for Theatre Three was in the recent Gilbert and Sullivan operetta, "Ruddigore."

Marcus Watson has an enviable list of credits including Puck in "A Midsummer Night's Dream," Snoopy in "You're a Good Man, Charlie Brown," and a full supporting role in the film "Giovanni and Ben." Dinner theatre audiences will remember him as Woody Jackson in "Where Did We Go Wrong?" with Tom Ewell. "Godspell" marks his Theatre Three debut.

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Theatre Three's artistic and institutional growth would be impossible without the generous support of its faithful subscribers, The 500 Club, Inc. and grants this season from The National Endowment for the Arts and The Texas Fine Arts Commission.